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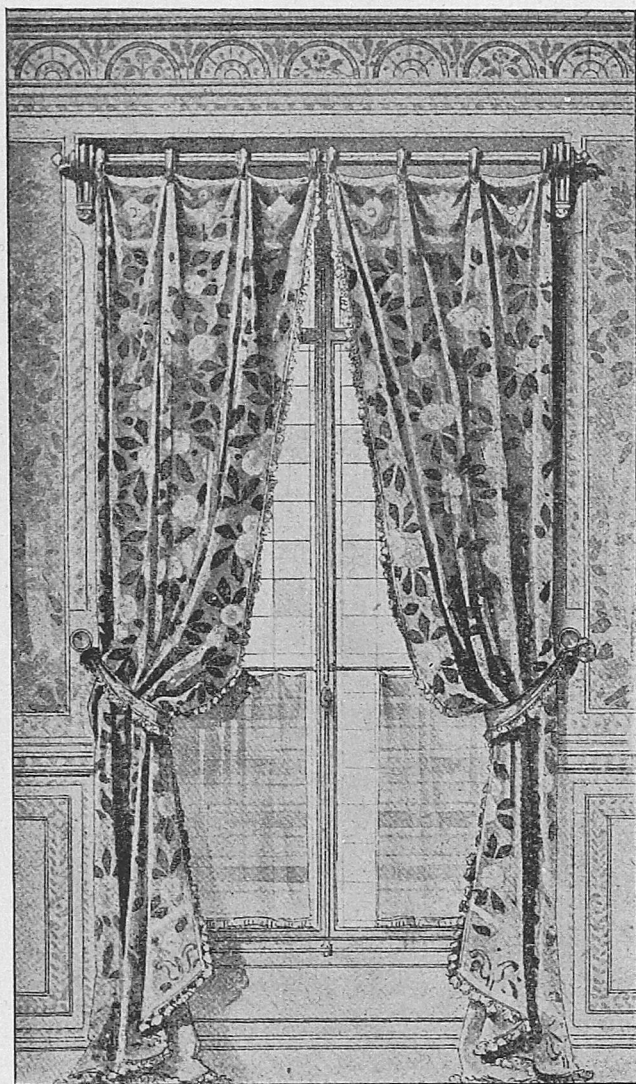
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## THE SEASON'S DRAPERIES AND UPHOLSTERY STUFFS.

BY MRS. S. A. BROCK PUTNAM.



CHANGES which are wrought out in designs of textile fabrics, whether in materials for the wardrobe or in upholstery stuffs, and whether developed in weaving or in printing, are rarely ever abrupt, but gradual, and, in a sense, insidious. Way is felt, as it were, in the evolution of ideas, step by step, from season to season, until we find, at length, that the ideas of a decade ago have entirely disappeared or have been so modified as to have almost lost distinctive character; while those of a generation or two ago,



SIMPLE AND ELEGANT WINDOW DRAPERY.

if they have not been revived and made to appear as new, become interesting from the flavor of age, although they may not lay claim to the flavor of the *antique*—the terms employed understanding both a distinction and a difference.

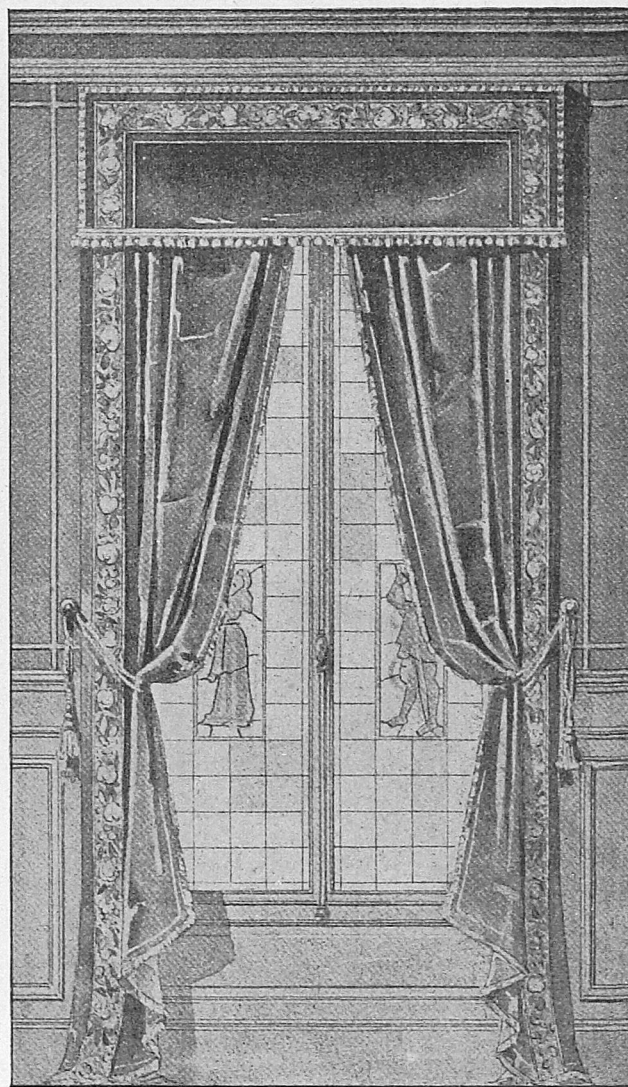
Some of us remember the gradual disuse of the drapery materials which, thirty years back, illustrated the mode and the *acme* of elegance in house-furnishing—how that the sumptuous silk brocatelles of those days, in their impressive Renaissance figurations and rich, positive colorings, were forced to give way in popular favor to stuffs of plain colors—to the homely woolen reps for the more ordinary purposes, and mohair plush for handsomer upholstery; and a far greater number have cause to recall the yielding of woolen reps and mohair plush, in our upholsteries, to the silk plush, which, although recognized from its earliest introduction as a material of character too perishable to be

recommended as practically desirable, found, quick and extensive favor for daintily rich effects in upholstery.

Silk plush, it must be said, is still with us, its use being circumscribed to certain purposes and effects of finish for which it is peculiarly adapted in upholstery; and there are new materials of solid color for persons who do not fancy floriated upholstery stuffs; but, for the most part, with insidious and interesting changes of designs, we have returned to floriations in upholstery materials. Brocatelles have reappeared in small invoices, in designs of one and two colors, in smaller and less pronounced figuration than the goods of the past, and there is a very long line of damasks, brocades, tapestries and brocaded and pressed velvets to choose from.

It need scarcely be said that, in all these goods—the velvets excepted, which are usually of cotton warp—the all-silk manufactures bear off the palm for richness, the texture of the stuff and the design being best developed when both warp and woof are of the product of the silk worm; but they are brought out very satisfactorily in combinations in which cotton or flax thread forms the warp, while the stuffs in which wool forms the woof are scarcely less rich than those of silk. We have also, in window curtains, door hangings and couch covers, very rich effects in stripes, Oriental colors being introduced, but so toned down, both in the European and domestic manufactures, as to suit the less gorgeous western taste.

The dominating colors in the new draperies have either led the colors in which the recent carpets have been brought out, or the carpetings furnished the key-notes of the colors which appear in the drapery fabrics. Thus, in the groundings of the carpets there is a furor for green in various tones of olive, sage and jade, stone blue, old rose and terra



FRENCH WINDOW DRAPERY.

cotta. In a survey of the heavy drapery devisings we can but be impressed with the repetition of the popular dull



greens, the greyish blues, and the old reds, whether illustrated in the groundings of a damask or a brocade, or appearing in a plain velour or armure. The designs in the most sumptuous of the flowered stuffs reach from the Renaissance, as developed in the reign of Louis XV., with la Pompadour as arbitress of fashions, decreeing the flower-intersected stripes, which have ever since her time borne her name, to the dainty bouquets of flowers and ribbon bow-knots which gave character to the Renaissance, under Louis XVI., and which were affected by Queen Marie Antoinette.

Some of the most pleasing of the recently-imported damasks for the common purposes of hangings and cushionings are in designs of waves and billows of lace entangling detached blossoms, bouquets, or garlands of flowers in nature's colorings; others are scattered over with bouquets of flowers of natural size; others are in inch-wide fancy satin stripes, at distances two inches apart, intersected with blossoms delicate enough for the evening gown of a young lady in her second winter in the *beau monde*.

Very charming hangings and cushionings are seen in the new brocates, in the Renaissance scrolls and tangles developed in two colors, a delightful illustration of these appearing in a manufacture having a grounding of cream-white, with the design brought out in delicate tan color, and in a piece in grounding of pale old rose, relieved with a design in Volga green, while for cushionings, pure and simple, in the finer grades of upholstery stuffs, there has been nothing recently shown that is more attractive than the silk-faced armures, in designs of baskets of flowers and large bouquets imprisoned by Renaissance scrolls and tangles. Attractive and desirable window hangings of medium grade in all the popular colors have the field studded with set high art designs, surrounded by a nine-inch-wide border to match. The cheaper grades of curtains are most numerous in stripes of soft or semi-transparent tissues, these being varied in economical furnishing by hangings of China silk, or by the American reproduction of Chinese manufacture.

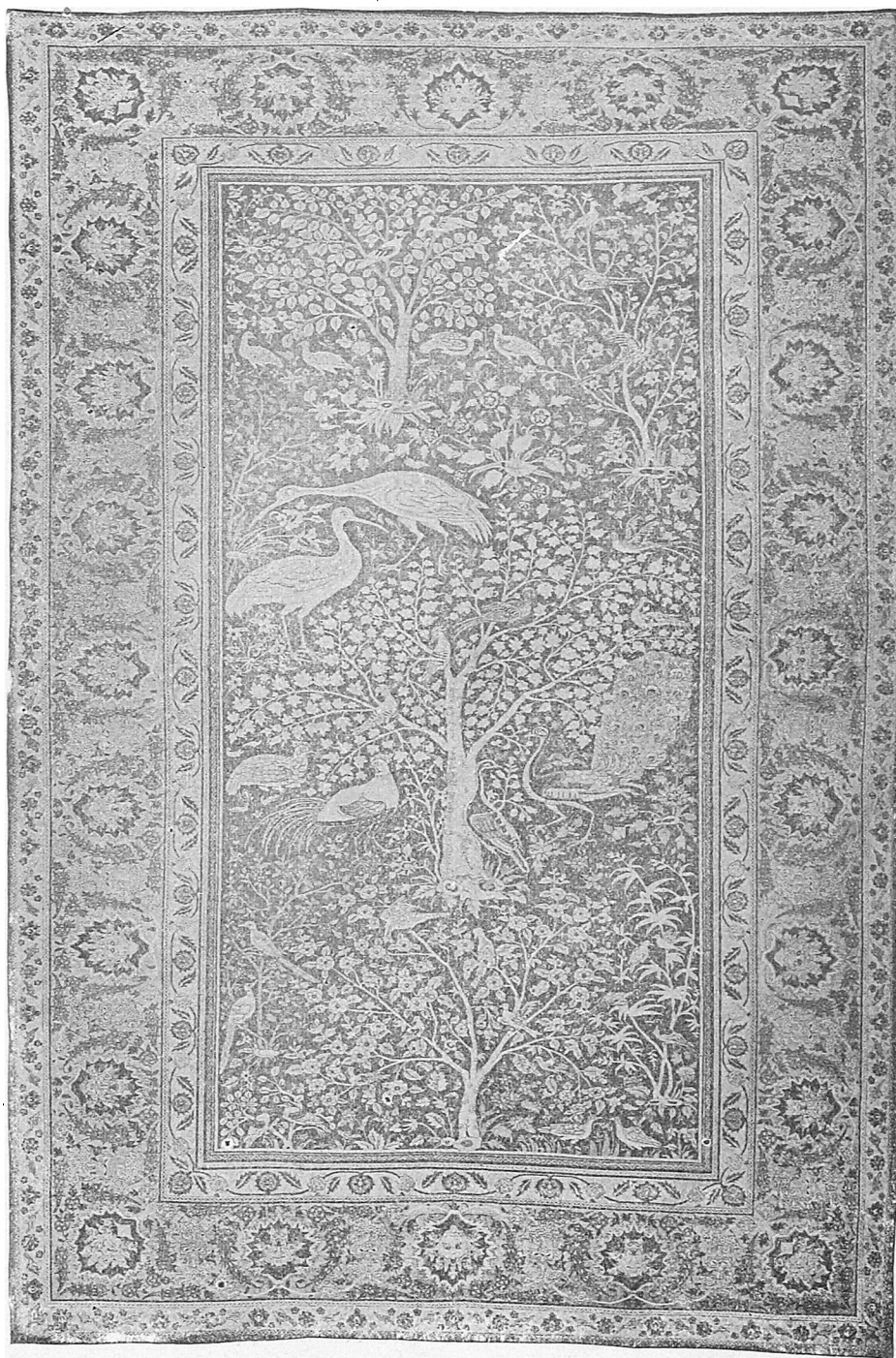
Of the heavier varieties of the hangings of the season there are none which commend themselves with greater certainty to the artistic taste than the reproductions of the old Flemish and French tapestries. They are woven pictures of woolen woof and cotton warp brought out in landscape colors, and

are mostly used for door draperies, rarely appearing in pairs, and suitable particularly for halls, dining-rooms and libraries. They are held at from about \$24 to \$30 each.

Of the heavier stuffs devised specially for cushioning, great favor attaches to the manufactures of silk warp in reps filling of stout cotton or woolen threads, with the designs brought out in the figures of old Gobelin tapestries. Another variety of upholstery goods, with the Gobelin figures, has grounding of satin weave; and still another manufacture in this line has stout armure grounding, the armure ground-

ing appearing also in a lighter silk-faced material, the designs on which are developed in lace and brocaded effects in silk.

It would require a very extended article to notice in detail even a small number of the new hangings and fancy upholstery materials of the present season. They were never in greater variety or more interesting as the result of design and coloring or the product of the loom. The range in price is long, from the heavy, excellent armures, floriated in old tapestry designs, at \$1.85 per yard at retail, of goods fifty inches wide, to the elegant damasks used for curtaining the windows of the houses of our millionaires, which command from \$9 to \$18 per yard for goods of fifty-inch width. And desirable and handsome stuffs are found at all the figures between these extremes. In draperies of plain color undiminished favor attaches to those of flax velours. They are used generally for door hangings, coming in all popular colors and tones of color, with finish of fringe at the top and the bottom. They are susceptible of decoration, a painted design, in several notable instances recently, having been applied, for purposes of harmony



INDIAN CARPET. DESIGN LOANED BY A. A. VANTINE & CO.

of effect, to the portières hung in fashionable residences. Late productions in velours have come out in stripes under the name "Velours Marly," while "Velours Borghese" is a striped fabric of silk and linen velvet. The "Sixteenth Century Velours" is a development of velvet design on an armure background, and the "Renaissance Velours" is of the plushy or moss-like texture of the earlier weaves of the fabric so closely akin to Turkish towelling, in silk, wool and flax. The linen and cotton drapery stuffs are also presented in very interesting variety, some of them so closely resembling silk in effect as to be readily mistaken for productions in silk, and very fine furnishing tapestries are combinations of jute and cotton.